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accompanied by "the frank vivacity of *l'esprit gaulois*."

1: 27, *qu'on ne laisserait pas de faire sans moi* might be explained. 5: why print "*Acte I*" on this and the following pages? 12: 17, explain *la bonne faiseuse*, as also *la bonne ouvrière* (33: 13). 15: 9, explain the term *filosofie*, and also *prud'homie* (21: 5). 33: 1, how is it possible to know to what *celle-là* refers, and to understand the joke contained in the next line, if (*Il donne à sentir les cheveux poudrés de riz*) be omitted? 43: 3, for *querir* read *quérir*.

The notes are prepared for the use of students who do not intend to make a very critical study of Molière. 54: *de sorte que* is an incorrect rendering of *que* in *que je les vois*. 56: *dame* is also explained as standing for *Notre Dame*, and thus being an invocation to the Virgin Mary. 57: for *Qui-da* read *Oui-da*. 60: under *chaussettes*, the wording "at present, 'socks'" is not sufficiently clear. 61: refer to p. 14: 1, in note on *il ne fait que sortir*. 62: "homely," in note on p. 41: 1, is good; is it to be understood with the English or the American meaning?

This edition, though not being so scholarly as, for instance, that of Fasnacht's, is prepared with all necessary care, and will be welcomed by those teachers who do not intend to make use of the lengthy introductions and exhaustive annotations usual in Macmillan's Foreign School Classics. Which edition is most desirable for any particular class, must be decided by the teacher himself. There is a call for both, and the simpler annotation and less pretentious introduction of the American edition answers a need felt by many instructors and private readers.

F. The *Scènes de la Révolution française* is still another of "Heath's Modern Language Series." Many passages in Lamartine's *Histoire des Girondins* have been omitted in this edition, but these omissions are not indicated in the text. The Biographical Sketch is not wonderfully inspiring; it contains too many bare facts and dates. The first chapter, from p. 1 to p. 8, seems to be written in an entirely different style from the remainder of the text. It is not well composed, and even contains some sentences which are faulty in construc-

tion. Is Lamartine responsible for this part? Or is this the "introductory chapter" "condensed chiefly from Mignet's *History of the French Revolution*," which the editor mentions in his preface?

4: 1, insert comma after *promena*. 4: 12, *le lendemain* 13 is badly expressed, and so is *et porta toutes ses armes en triomphe* (5: 1). 5: 11, does *armés* qualify *pelotons* or *on*? 5: 14, is *un jour de guerre* a common expression? 7: 10-24, this passage might be improved, as also the next paragraph. 8: 24, *toute cette nuit* sounds strangely. 28: 31, *veto* had better be spelled *vêto* throughout the text, as it is on p. 147. 38: 32, for *tant des* read *tant de*. 68: 4, for *étraillés* read *étraillés*. 69: 20, for *souveraineté* read *souveraineté*. 118: 1, for *élève* read *élevé*. 120: 6, is not *l'importe sur* a mistake for *l'emporte sur*, in spite of the note on p. 155? The small number of misprints in this text speaks well for the care given to the proof-reading.

Many notes are unnecessary, such as *faire part de, corps de garde, faire feu, allait croissant, relais de poste, lancés, émotion, une fois le pont franchi, d'un coup d'œil, c'en est fait de moi, par cela même, à l'étranger, s'engouffrent, impose à, qu'il s'en coiffe*, etc., etc. 145: is the note on p. 26: 14 correct? *de plus près* means "nearer," with apparently the sense of "closer to the king;" that is, the king formerly had been spared this expression of the people's anger, but now he feels it all around him and close at hand. 147: for *Carroussel* read *Carrousel*. 151: the note on *maison de Montreuil* (85: 10) is omitted; therefore add this note and read 2 for 1 before *retours*.

The principal fault of this edition lies in the large number of translations of simple words and phrases given in the notes. The text itself, dealing as it does with an important period in French history, should prove interesting and instructive to students.

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ENGLISH LANGUAGE.

The Metaphor: A Study in the Psychology of Rhetoric. By GERTRUDE BUCK, Ph. D. The Inland Press, Ann Arbor, Michigan. Contributions to Rhetorical Theory, ed. Fred Newton Scott, v. 78 pp.

THE present study will repay the careful at-

tention of all who are interested in the term 'metaphor.' Doubtless many teachers of rhetoric and composition have been troubled at the looseness of the definitions of this and of other rhetorical terms in general use, yet have not been able to work out better definitions with the time and the mind at their disposal. To such teachers, the study will prove a grateful addition; the author proposes and defends a new and, I think, entirely adequate definition of the term 'metaphor.'

The subject is taken up from five sides, as follows: i. Genesis: The Radical Metaphor; ii. Genesis: The Poetic Metaphor; iii. The Evolution into Plain Statement; iv. The Aesthetics of Metaphor; v. Pathological Forms of Metaphor. The first three chapters, however, contain the body of argument that will prove of most interest, and I shall endeavor to state the main points of these chapters only.

The traditional definitions of metaphor are first outlined and classified. According to these definitions, metaphors are of two classes, radical and poetic, the division being made on a basis of difference in origin. Radical metaphor arose when a new perception entered the primitive mind and found there no name corresponding to it. In consequence, the mind was compelled to stretch an old term so as to make it cover both a new and an old perception. An old term being thus borrowed for a new idea, the metaphor finally was caused by a paucity of vocabulary. Poetic metaphor, according to the traditional definitions, had its origin in a conscious effort to beautify the language or to make it more energetic. The change here was voluntary, not compulsory; a noun or verb already assigned to a definite object or action was transferred poetically to another object or action.

The present writer first discards the traditional theory of the origin of metaphor, though the division into radical and poetic metaphor is accepted and made the basis of further investigation. Radical metaphor, the author says, owes its origin rather to paucity of thought than to paucity of vocabulary. The mental process of the origin of radical metaphor is repeated in the life of the child. Just as the child uses the same word to designate a

rail-way engine, a steaming coffee-pot, or anything that hisses, or smokes, or makes a noise, because its perceptions of the various objects are yet homogeneous and undeveloped, so primitive man applied the same word to a group of undeveloped, un-differentiated, homogeneous, perceptions. An instance is the word "spirit." Between our present sense of the word and the primitive meaning "breath," there was at first no distinction of thought. To the primitive mind the word "spirit" meant those characteristics of breath and of life which both had in common; there was yet no differentiation into physical and spiritual.

A necessary inference from this statement is that radical metaphor was not originally metaphorical; its metaphorical value came only with the final differentiation of the various perceptions designated by the one term. The author concludes accordingly, with regard to radical metaphor, that it is

"psychologically a survival from a primitive stage of perception, a vestige of the early homogeneous consciousness. It represents a state of mind which does not now exist in relation to these same objects or situations" (p. 15).

The author's theory of the origin of poetic metaphor is based on the theory of the origin of radical metaphor. Poetic metaphor is not the result of a conscious effort, made either with the purpose of pleasing the maker, or in order to astonish or move the hearer or reader by the originality, or force, or beauty, of the invention. It is granted that metaphors are thus made, and interesting examples are adduced from modern verse; but the false feeling of such poetical or oratorical manufactures is made very evident. The true poetic metaphor, says the author, arises in an unconscious manner as does the radical metaphor. In fact it is the exact process of the radical metaphor repeated. Civilization has shortened the process, not done away with it. The poet in himself revives the early stage of civilization, for one brief moment sees two things as one, the heterogeneous as homogeneous. Of course the impression with the poet is a very fleeting one. It may occupy but the

"fraction of a second, instead of the years or ages needed for the slower-moving mind of the

savage, and the months required by the undeveloped intelligence of the child. But in all these cases the process is the same. The sophisticated modern, when he gives utterance to perception before it has developed out of the homogeneous stage, is making radical metaphor just as truly as does the savage or the child" (p. 33).

The evolution into plain statement is the third and last step in the development of metaphor. Metaphor when expressed in conscious statement becomes simile. The mind recognizes the likenesses and unlikenesses of two objects, and selects certain characteristics for comparison. The basis of this comparison may be merely one of general resemblance; or it may be limited to a particular quality or characteristic common to both objects, for example, white as chalk. Beyond this there is only one step further, in the development of metaphor—the step to perfectly plain, that is abstract, statement of fact, for example, the cloud is white. This is the final reach of language, and it is only through the metaphor-process that such abstract ideas come into existence.

The chapter on the æsthetics of metaphor bases pleasure in metaphor on the theory that "it incites the reader to reconstruct the mental process by which it came into being" (p. 69). The last chapter, on pathological forms of metaphor, treats of conceit and mixed metaphor.

The study merits a word of special commendation for the perfect clearness and the amplitude with which it is presented. Perhaps the germs of many of the main ideas are to be found in Gerber; but to compare the present orderly statement with Gerber's chaos is to bring out most emphatically the best qualities of the study.

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GERMAN LITERATURE.

Goethe's Egmont, together with Schiller's essays *Des Grafen Lamoral von Egmont Leben und Tod* and *Über Egmont, Trauerspiel von Goethe*. Edited with introduction and notes by MAX WINKLER, Ph. D. Boston: Ginn & Company, 1898. 12mo, li, 276 pp.

THIS text-book is designed for advanced stu-

dents of German who wish to study the drama as a classic. Such a plan is in accord with the recommendations of the Committee on Modern Languages, who name Goethe's *Egmont* in their selection of books for the *Advanced Course* in German (see *Report*, section ix c).

It was a happy idea to add to the text of the drama Schiller's essay *Des Grafen Lamoral von Egmont Leben und Tod*, which contains a lifelike portrait of the historical Egmont, a fitting pendant to that of the dramatic hero. Schiller's vivid delineation is a masterpiece of German prose, and in certain scenes, such as the execution of Egmont and Horn, he becomes more effective, by his tragic brevity, than Motley, who occasionally betrays a bias toward fine writing by the use of an unessential adjective or bit of heightened color.

Professor Winkler ably defends Goethe's *Egmont* against the harsh criticism of Schiller, yet the editor gives proof of his fairness by including in his volume the essay *Über Egmont, Trauerspiel von Goethe*, where Schiller presents his views with all the fascination of his clear and vigorous style. With a wider acquaintance and deeper sympathy with the facts of history, Schiller fails to see where Goethe, in spite of his extraordinary license, has ennobled the character of the historical Egmont, or even increased the interest in his subject, which ends alone, Schiller thinks, can justify a poet in disregarding historical truth. Yet is Schiller therefore lacking in appreciation? Is not his so-called narrow view a sound one? Let us but understand him. He has spent his days and nights in the study of that remarkable epoch, the revolt of the Dutch Republic, and he is more deeply impressed by the motivation, the heroism, and the unflinching justice of actual history, than by the beautifully human fiction of Goethe's genius, the *Sturm und Drang Egmont*, who is impelled by the "demonic" element within him to lead the life that he must. In spite of all that can be said in defence of Goethe's tragedy, the fact remains that the historical picture is more effective dramatically. Its truth has more power to purify us through terror and pity than the beauty of the humane life-lover, the popular idol, that Goethe has created. The great poet